

EXPOSITION "PETITES TUILERIES"

40 Paintings of the "Ecole de Paris"

assembled with the aid of

M. LOUIS HAUTECOEUR

Director of the Luxembourg Museum

M. GEORGE SALLES

Associate Curator of the Louvre

M. EUSTACHE DE LOREY

Former Director of the French Art Institute at Damascus

M. LOUIS REAU

Director of the French Art Institute at Vienna

M. FRANCOIS MONOD

Curator of the National Museums of France

and sponsored by the

COLLEGE ART ASSOCIATION



On view at

DALLAS PUBLIC ART GALLERY
DALLAS, TEXAS

CATALOGUE

MAURICE ASSELIN

1. *Woman with Anemones* \$360
Loaned by the Marcel Bernheim
Galleries, Paris

Born in Orleans in 1882. Entered the Ecole des Beaux-Arts 1903. Has exhibited with Independents since 1906 and at the Tuileries and Salons d'Automne. Like his contemporary, Cézanne, Asselin has been preoccupied in giving a fullness and completeness to form. He designs by planes and while construction is his first concern, it does not border on cubism, but embodies movement and free treatment of form. Works in Luxembourg Museum.

MAX BAND

2. *Child with Apple* \$100
Loaned by the Marcel Bernheim
Galleries, Paris

Born in Lithuania and lived in Eastern Europe throughout his youth. Studied under Willy Jaeckel and Boris Grigoriev, but more influenced by Juan Gris and Derain. First years were devoted to still life but has changed to figure painting. His bright children and deeply moving landscapes are to be seen in various museums and private collections here and abroad. In May, 1930, exhibited at Balzac Galleries in New York and his latest showing prior to this one was in the Salon des Tuileries of 1931.

VICTOR BARTHE

3. *Portrait of a Boy* \$120
Loaned by the Dilewski Galleries,
Paris

Born in Russia many years before the war, he belonged to that famous group of radicals which included Larionoff and Goutcharowa, Maschkoff and Robert Falk, who revolted from the popular academicians of their time. While some of these looked to Germany for their inspiration and others submitted to the school of Paris, Victor Barthe has never denied the Russian traditions which form the basis of his art.

ANDRE BAUCHANT

4. *Landscape* \$280
Loaned by the Jeanne Bucher Gal-
leries, Paris

Born at Chateaureneau near Tours in 1873. He has always been interested in farming and especially in the cultivation of beautiful flowers. In 1918 he began to paint and has exhibited in the Salons d'Automne since 1923. About a year ago he began sending to the Surindependents. He is a painter of battles, of flowers and of the landscapes of France. His work attests the persistence of a spirit and style which links him up with Gallo-Roman art, that same crucible out of which French and Romanesque issued. The themes which he chooses are dead letters for the greater number of his contemporaries, but in the spirit and style of Bauchant they correspond to reality.

BENATOV

5. *Don Quixote* \$400
Loaned by the Dilewski Galleries,
Paris

A Russian who first studied at the Academie des Beaux-Arts in Moscow and came to Paris in 1921. His inspiration comes from a rich creative imagination. Exhibits strong influence of Cézanne tempered by a flexibility of brush-work and an original atmospheric quality. In his palette demonstrates predilection for harmonies of blue, green and gray. Last exhibited during Spring of 1931 in the Galerie Dilewski.

RUDOLPH THÉOPHILE BOSSHARD

6. *Flowers* \$280
Loaned by the Marcel Bernheim
Galleries, Paris

Born in 1889 in Morges, Switzerland. Studied at Ecole des Beaux-Arts, Geneva and Academie de la Grande Chaumière, Paris. Owes his personality as a colorist to his poetic temperament. Is one of the few who have succeeded in developing the lyric geometry of Cubism by individual methods and pictorial gifts. His work proves that the science of harmonies, of beautiful substances and rare tonalities can result in style instead of melodramatic chaos. Bosshard has exhibited in Switzerland and in the Salons des Tuileries. Also shown in America at the Reinhardt Galleries.

JEAN-LAURENT CHALLIÉ

7. *Interior* \$160
Loaned by the Allard Galleries, Paris

Born about forty years ago. Member of the Committee of the Société des Artistes Independents, secretary of the Salons d'Automne. Has exhibited at the Salon des Tuileries. Cross of the Chevalier of the Legion d'Honneur.

PAUL CHARLEMAGNE

8. *Bohemian* \$160
- 8a. *The Bouquet* \$120
Loaned by the Allard Galleries, Paris

Born in Paris in 1892. Exhibited in 1928 and 1931 at the Allard Galleries. Exhibits regularly with Independents and is secretary of the Salon d'Automne. Awarded Blumenthal prize in 1928. Canvases bought by the state in 1927.

EMIL COMPARD

9. *Three Girls on a Bench* \$140
From the studio of the artist

His 1931 exhibition at the Galerie Kleinmann demonstrated those essential qualities of sincere modernism, the diversity of which bespeaks a real and vivid intelligence concerning life, and the flexibility, force and intuition to translate experiences into living impressions. With Compard, the idea directs the meter and adapts it to the rhythm and nuance of the idea.

THERESE DEBAINS

10. *Portrait* \$125
Loaned by the Zborowski Galleries, Paris

HENRI DÉZIRÉ

11. *The Violin* \$480
Loaned through the Danthon Collection, Paris

GEORGES LÉON DUFRENOY

12. *Landscape* \$400
Loaned through the Danthon Collection, Paris

EBICHE

13. *Portrait of a Woman* \$350
Loaned by the Zborowski Galleries, Paris

GABRIEL FOURNIER

14. *Road Through the Woods* \$80
Loaned by the Marcel Bernheim Galleries, Paris

ABEL GERBAUD

15. *Still Life* \$160
Loaned by the Bourgeat and Van Gelder Galleries, Paris

HELENE GORODICHE

16. *Mother and Child* \$90
From the studio of the artist

MARCEL GROMAIRE

17. *Winter in the Village* \$880
Loaned through the Danthon Collection, Paris

CHARLES GUERIN

18. *Model Resting* \$310
Loaned by the Bourgeat and Van Gelder Galleries, Paris

Born at Versailles in 1900. Studied at the Beaux-Arts and at the Académie. Exhibits at the Salons d'Automne and Tuileries. She has also exhibited with others at the Galeries Zborowski, Bernheim and Drouet, etc.

Born at Libourne in 1878. Studied at the Ecole des Beaux-Arts and Académie Julien under Bougereau and Maignan. He continues the tradition of the impressionists in his fervor for light, but is very much of his own time because of his love for the substance of matter. This post impressionistic quality of his work shows the influence of Corot and Poussin.

Born at Thiais in 1870. His first studies were made from the paintings of the Venetians, Veronese and Tintoretto and he worked many times in Venice. But these were not his only masters, the French colorists also attracted his attention and especially the Impressionists. Undoubtedly he also pursued the tradition of Monet. He dealt with similar subjects at Venice as Monet had at Rouen, but he differs from Monet, who used a neutral gray and let the sun play upon it in all of its nuances. Dufrenoy, on the contrary, sought to discover all the varieties of gray and to enhance them by color. His canvases of still life are prolific but he rarely paints figures. His pictures indicate a feeling and taste for opulence, largeness of surfaces, and need of space. He is a member of the Salon d'Automne, where he has exhibited since 1906, also of the Independents, the Société des Beaux-Arts, des Tuileries and has had many exhibitions at the Galerie Druet. His works are in the Luxembourg, in the Museum of Nantes, etc. He is the author of a "Pieta," a decorative painting for the chapel of Pradines in Vaucluse and illustrated Flaubert's "Par les Champs et les Grèves."

Born in 1899. Studied at the Beaux-Arts in Paris. Exhibited in the Salons d'Automne and Tuileries. In 1930 he had his first one man show at the George Bernheim Galleries. His paintings are to be found in several of the French museums and also in those of other countries.

Born in Paris in 1888. Is a landscape painter who, although attaching himself to the traditions of the great landscape artists of the nineteenth century, has at the same time revised their methods of expressing the beautiful silvery lights of the countryside of the Ile de France. Has exhibited at the Salons des Independents et d'Automne.

Born in Paris. Studied Grande Chaumiere, ateliers Colarossi and André Lhote. Included in Exhibition of Modern French Paintings sponsored by the College Art Association in 1930.

Born in Noyelles-sur-Lambres in 1892. Is essentially a representative artist of the dull northern part of France known as the "Borinages" from which he comes. While studying law in Paris he became interested in a little book on Cézanne containing reproductions of his paintings. Gromaire's big, heavy figures seem to have been cut in wood by an awkward, powerful peasant. He seldom paints direct from life or even from notes. His paintings are executed from memory. They are similar to architectural creations in their steadiness and their massive quality. Above all it is humanity that interests him. Gromaire is well represented in museums and private collections in America as well as in Europe.

Born in 1874 in Sens. Studied at the Beaux-Arts and with Gustave Moreau. Exhibited at the Société Nationale des Beaux-Arts in 1898. Member of Independents since 1901 and Salon d'Automne since 1903. He is of the impressionistic school. His technique is to put his paint on in small grain-like rather thick strokes, and whether his subject is still life or fantastic scenes, his aim is to dispose his forms pleasingly, to harmonize or contrast his tones and to seek the perfect arabesque of the line.

MARTHE HIRT

19. *Portrait of a Woman* \$120
Loaned through the Danthon Gal-
leries, Paris

CHARLES LOUIS JAQUEMOT

20. *The Shores of Lake Morin* \$180
Loaned through the Danthon Gal-
leries, Paris

JEAN JUNYER

21. *Composition* \$120
From the studio of the artist

CHARLES KVAPIL

22. *Bather in Blue* \$280
Loaned by the Bourgeat and Van
Gelder Galleries, Paris

PIERRE LADUREAU

23. *Canal Bank* \$120
Loaned by the Marcel Bernheim
Galleries, Paris

BERNARD LAMOTTE

24. *The Bridge at Bezons, Seine* \$75
Loaned by the Allard Galleries, Paris

HENRI LEBASQUE

25. *Plate of Fruit* \$320
Loaned by the Allard Galleries, Paris

LOISEAU

26. *Le Pont Suspendu* \$500
Loaned by the Durand-Ruel Gal-
leries, New York

EUGENE MARTEL

27. *Vielle Hotelierie* \$600
From the J. Allard Gallery, Paris

SIMON MONDZAIN

28. *La Forlede Road* \$280
Loaned through the Danthon Gal-
leries, Paris

Studied at Beaux Arts, Geneva, and under Maurice Denis. Has only exhibited recently in Salons des Tuileries, and one man show at the Galerie des Quatre Chemins.

Born in Tours in 1879. Studied at Julien's in Paris under Bouguereau and Ferrier. Later influenced by Independents, Monet, Cézanne, Van Gogh, etc. Abandoned painting during war, and upon resuming it and until 1925 devoted himself to landscapes. Member Salon d'Automne and Independent. Exhibited in the Carnegie International at Pittsburgh in 1922.

Born in Barcelona in 1904. Studied in several Catalunyan schools before going to Paris where he joined group of "Surindependents." He is a painter of clear and gay luminosity. There is in his work a direct heritage from Picasso, a blend of something that is old along with that which is distinctly modern. He has exhibited in Majorca, Barcelona, Madrid, Paris and Germany, as well as widely in the United States, including representation at the Carnegie International at Pittsburgh.

A Belgian painter of figures and flowers. His canvases have many decorative qualities and his composition shows a tendency to largeness of design together with a feeling for grouping. He is a member of La Compagnie des Arts Français, of the Salons d'Automne, where he has exhibited since 1927, of the Independents and the Salons de Tuileries.

Born in 1882 at Dunkirk. Was a pupil of Jean Paul Laurens and E. Aman-Jean. Has been exhibiting in Paris since 1904. Before the war his subjects were generally land and seascapes, marked by fine treatment of atmosphere and color. After the war he became interested in the simplification of form, in purity of construction and in the solidity of matter. He is a member of Independents of the Salon d'Automne and of the Tuileries. His pictures are in the Museums of Dunkirk, Brooklyn, Nimes, Lille and Havre.

A young landscape painter who understands how to relate the essentials of the situation. He has taste, a sense of color and understands how to present the outskirts of Paris without imitating Utrillo, thus proving that he insists upon evolving his own personality. Exhibited in March, 1929, at the Galleries J. Allard in Paris.

Born at Champaigne in 1865. Long a member of the Independents. Also member of Beaux-Arts, Salons d'Automne, etc. Gold medal Société Nationale des Beaux-Arts, 1900. Represented in the Luxembourg and Petit Palais.

Born Basses-Alpes. Entered the Ecole des Beaux-Arts, atelier Gustave Moreau, in 1891. Lives in the Basses-Alpes. Works in European (Luxembourg) and American museums and collections.

A young Polish artist. He is a realist but considers less the weight of the body than the light which illumines the skin and surfaces. He retains the idealization of the theme, which he interprets, yet in the most concrete terms he states the meaning of the painting. His still lifes of fruit and flowers have the radiance of enamel in their local colors. His landscapes are supple, and his figures reflect the specific character of the model. Evidently, Mondzain aims to give definitive form to the object before him by letting us see how it appears to him in space. We have a sensation of spacial verities purely aesthetic. His singularly forceful work was greatly commented upon in the Salon d'Automne of 1922. He showed at the Arts Club of Chicago in 1920, at the Hodebert Galerie in Paris in 1926, at the International Expositions in Geneva and London, at the Salons d'Automne, and the Independents.

MELA MUTER

29. *Southern Landscape* \$260
Loaned through the Danthon Collection, Paris

Born in Warsaw but came early to France and was one of the original members of the Salon d'Automne. Like many foreigners she has brought to the contemporary French school a dramatic intensity foreign to purely French art. In her landscape painting she shows no interest in the atmospheric quality, the pattern of the design and fundamental color overcoming incidental contingencies. An important exhibition of her latest work was held recently in the Renaissance Galleries. Her work is to be found in leading museums of France and in Phillips Memorial Gallery in Washington.

ANDERS OSTERLIND

30. *Landscape* \$100
Loaned through the Danthon Collection, Paris

Born in Sweden. Lives in France. Associated with Gauguin and Maufra at Pont-Aven. Disciple of Vlaminck.

VALENTINE PRAX

31. *Still Life (antique frame \$50)* \$220
Loaned through the Pacquereau Galleries, Paris

Born in Algiers in 1902. Studied at Ecole des Beaux-Arts in Algiers and in Paris. Paints figures and flower pieces in scenes composed more from imagination than nature. Exhibits with Salon d'Automne and Independents. One man shows at the "Licorne" in 1922, Galerie Berthe Weil, 1925; Barbazanges Galleries, 1927. In 1930 exhibited in Chicago and London.

JEAN PUY

32. *Young Girl Reading* \$540
Loaned by the Bourgeat and Van Gelder Galleries, Paris

Born at Roanne in 1876. Worked in studio of Jean Paul Laurens but it was influence of Carrière that brought about his intellectual enfranchisement. Exhibited with Independents in 1900. 1930 exhibition at Bernheim Jeune Gallery reflected his ability to chose and capture the fleeting moment that is of greatest poignancy in sentiment, in grace and naturalness of composition, in subtlety of light and vivacity of color.

GEORGE RICHARD

33. *Landscape* \$200
Loaned by the Zborowski Galleries, Paris

JEAN SOUVERBIE

34. *Woman and Pegasus* \$120
Loaned through the Danthon Collection, Paris

Born in Paris and studied at the Ecole des Beaux-Arts. Studied sculpture with disciple of Rodin. Much influenced by Picasso but individual in his drawing and color. His imagination is constructive and decorative. Frequently uses Greek and Roman motifs in his background and drapes the forms of his women in the style of Greek goddesses. Member of Salons d'Automne and Tuileries.

JEAN ALPHONSE STIVAL

35. *The Studio* \$300
Loaned through the Danthon Collection, Paris

Born in Paris. Member of the Société National des Beaux-Arts, the Salon d'Automne and the Tuileries. Exhibited 1931 at the Tuileries Exposition.

TAKESHI TAKESAKI

36. *Snowfall* \$120
37. *Twilight* \$120
Loaned through the Danthon Collection, Paris

Born in Tokio, Japan, in 1903. Has well established reputation in Japan. Came to Paris in 1924. Is a member of the Salons des Independents and d'Automne, and secretary of Salon des Tuileries.

TAL-COAT

38. *The Chef* \$50
Loaned by the Fabre Galleries, Paris

An artist of Brittany in whom the draughtsman and designer dominate the painter. His work is at the same time diverse and unified. Is a comparative newcomer to Paris. 1931 one man show at the Galerie Fabrie attracted much favorable comment.

RENÉ THOMSEN

39. *Woman in Blue* \$200
Loaned by the Bourgeat and Van Gelder Galleries, Paris

Born in Paris in 1897. Studied at the Ecole des Beaux-Arts, atelier Cormon. His figures are robust without being heavy. He loves color and while he is interested in the plasticity and solidity of objects, he nevertheless retains suppleness of feeling. Exhibited in 1929 at the Galerie Marcel Bernheim.

TOBEEN

40. *Flowers* \$40
Loaned through the Danthon Collection, Paris

Born in Bordeaux. Was at one time identified with cubism. Has done many landscapes in the Basque country. A realistic still life painter he is at his best in this phase of his work. Member of the Salon d'Automne.

YOU have just been viewing an exhibition sponsored by the College Art Association. This is one of forty-four exhibitions circulated by the Association this season. The exhibition program is only one of the activities undertaken by our organization which publishes Eastern Art, an annual devoted to Oriental Art; The Art Bulletin, a quarterly devoted to research, and Parnassus, a monthly illustrated art magazine of international news and critical interest, and devoted to all phases of art expression. Association publications are issued for Association members. However, we will be happy to send you a complimentary copy of Parnassus if it would interest you to receive it.

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To the COLLEGE ART ASSOCIATION
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The exhibition which I have just seen is

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